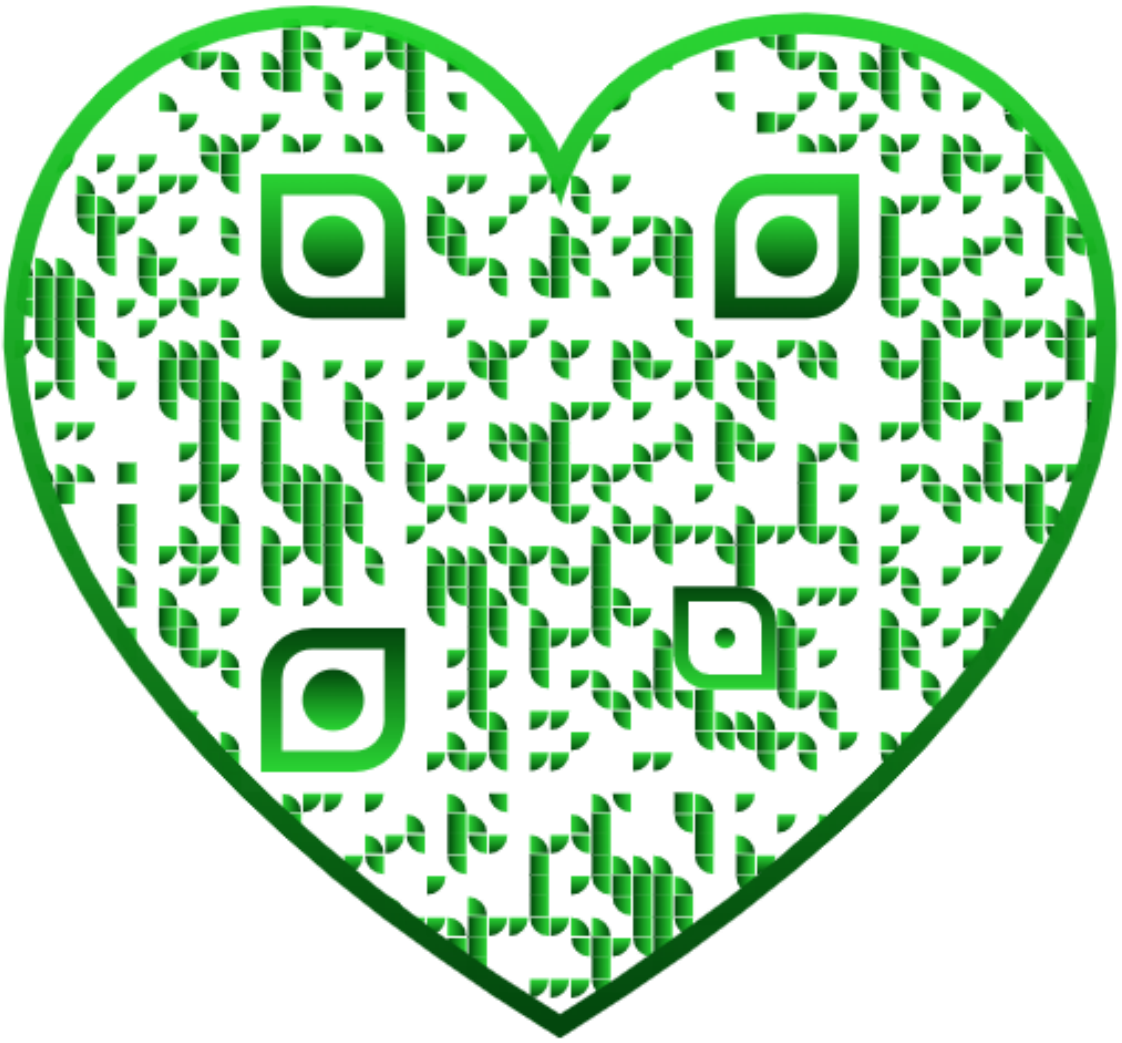
ASYLUM TOUR
KISS



Asylum (September 1985)

KISS
(February 1974)

Hotter Than Hell
(October 1974)

Dressed To Kill
(March 1975)

Alive
(September 1975)

Destroyer
(March 1976)

Rock & Roll Over
(November 1976)

Love Gun
(June 1977)

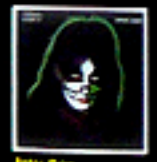
Alive II
(October 1977)

Double Platinum
(April 1978)

Gene Simmons
(September 1978)

Paul Stanley
(September 1978)

Ace Frehley
(September 1978)


Peter Criss
(September 1978)

Dynasty
(May 1979)

Unmasked
(May 1980)

The Elder
(November 1981)

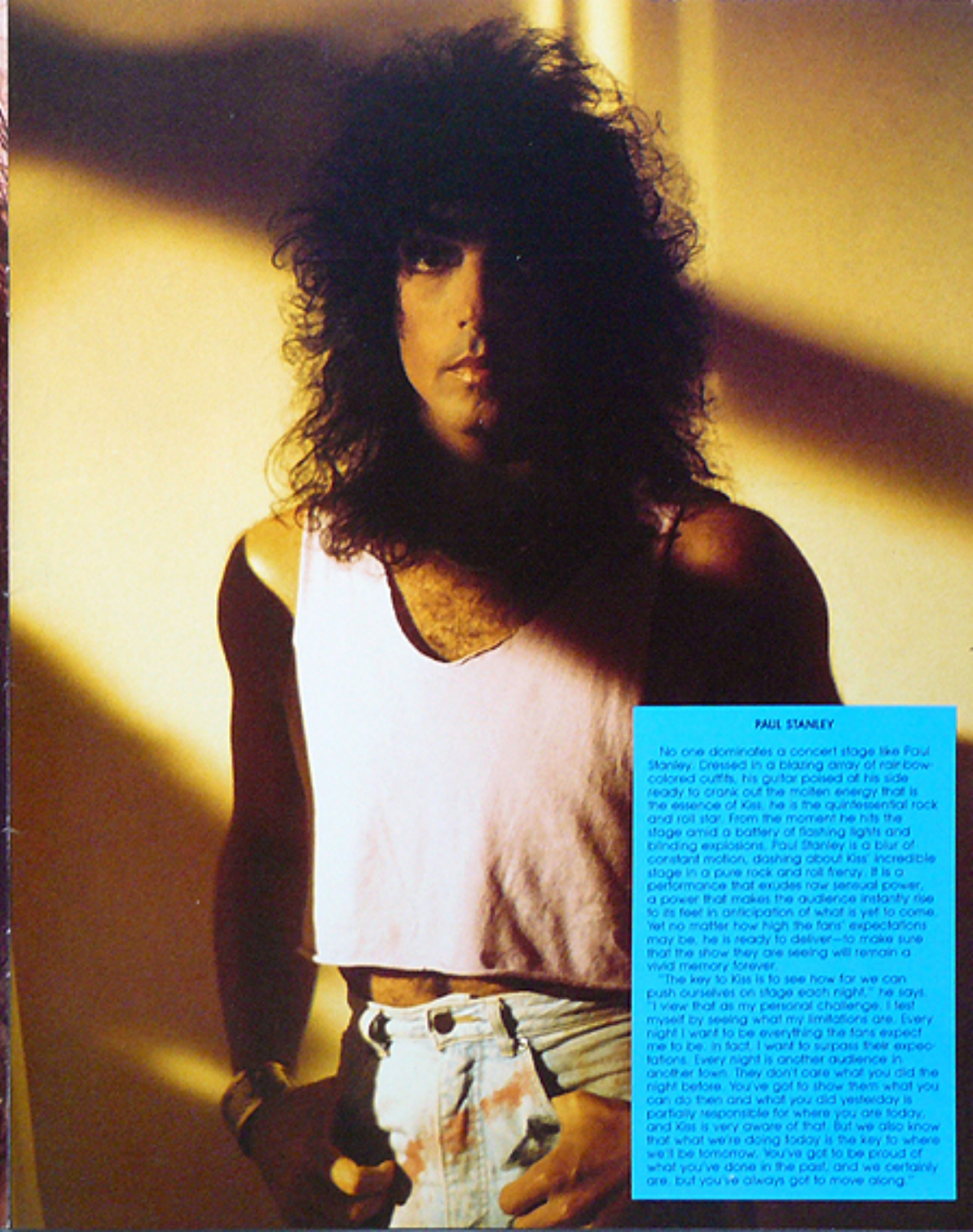
Creatures of the Night
(October 1982)

Lick It Up
(September 1983)

Animalize
(September 1984)

Asylum
(September 1985)

120 decibels of pure rock and roll power . . . a new album, Asylum, which joins 19 illustrious predecessors as part of their unmatched musical legacy . . . countless sold-out performances that have carried their volcanic sound to every corner of the globe. They stand strong and defiant—the loudest, wildest, most powerful force the universe has ever known. They live for the moment, but their legend stretches deep into the pages of rock history. They are the metal warriors. They are the musical conquerors. They are KISS!



PAUL STANLEY

No one dominates a concert stage like Paul Stanley. Dressed in a blazing array of rainbow-colored outfits, his guitar poised at his side ready to crank out the molten energy that is the essence of Kiss, he is the quintessential rock and roll star. From the moment he hits the stage amid a battery of flashing lights and blinding explosions, Paul Stanley is a blur of constant motion, dashing about Kiss' incredible stage in a pure rock and roll frenzy. It is a performance that exudes raw sensual power, a power that makes the audience instantly rise to its feet in anticipation of what is yet to come. Yet no matter how high the fans' expectations may be, he is ready to deliver—to make sure that the show they are seeing will remain a vivid memory forever.

"The key to Kiss is to see how far we can push ourselves on stage each night," he says. "I view that as my personal challenge. I test myself by seeing what my limitations are. Every night I want to be everything the fans expect me to be. In fact, I want to surpass their expectations. Every night is another audience in another town. They don't care what you did the night before. You've got to show them what you can do then and what you did yesterday is partially responsible for where you are today, and Kiss is very aware of that. But we also know that what we're doing today is the key to where we'll be tomorrow. You've got to be proud of what you've done in the past, and we certainly are, but you've always got to move along."

GENE SIMMONS

Gene Simmons is rock's ultimate warrior. From today's fire breathing, tongue-wagging insanity to the fabled blood spurting theatrics of yore, he has remained metal's most powerful and ominous presence. As he stands on stage glowering at the crowd with eyes filled with dark fire, his awesome persona fills the arena with a palpable intensity. His sinister bass licks, the very foundation of the Kiss empire, vibrate with an unmatched resonance, serving as a warning to all that he remains, as always, the God Of Thunder. While his interests now include producing other bands as well as acting, for Gene Simmons Kiss remains not a part of life—but life itself.

"From the very beginning of Kiss, people have always asked me, 'Aren't you satisfied yet? Haven't you made enough money and had enough women?'" he says. "They act like what we do in this band is a whim. Those people will never understand what Kiss is about. To me, Kiss is like air. You have to breathe to live, and without Kiss there would be no life for me. I'll be fighting for that last gasp of air until the very end. They'll never get me off stage—they'll have to drag me off. To me the stage is the retreat retreat—the place where you can get away with anything. It's the legal zone for flashers. People give you the right to do anything you want on stage. If it wasn't for Kiss, I'd probably be lurking on street corners flashing old ladies and little girls."

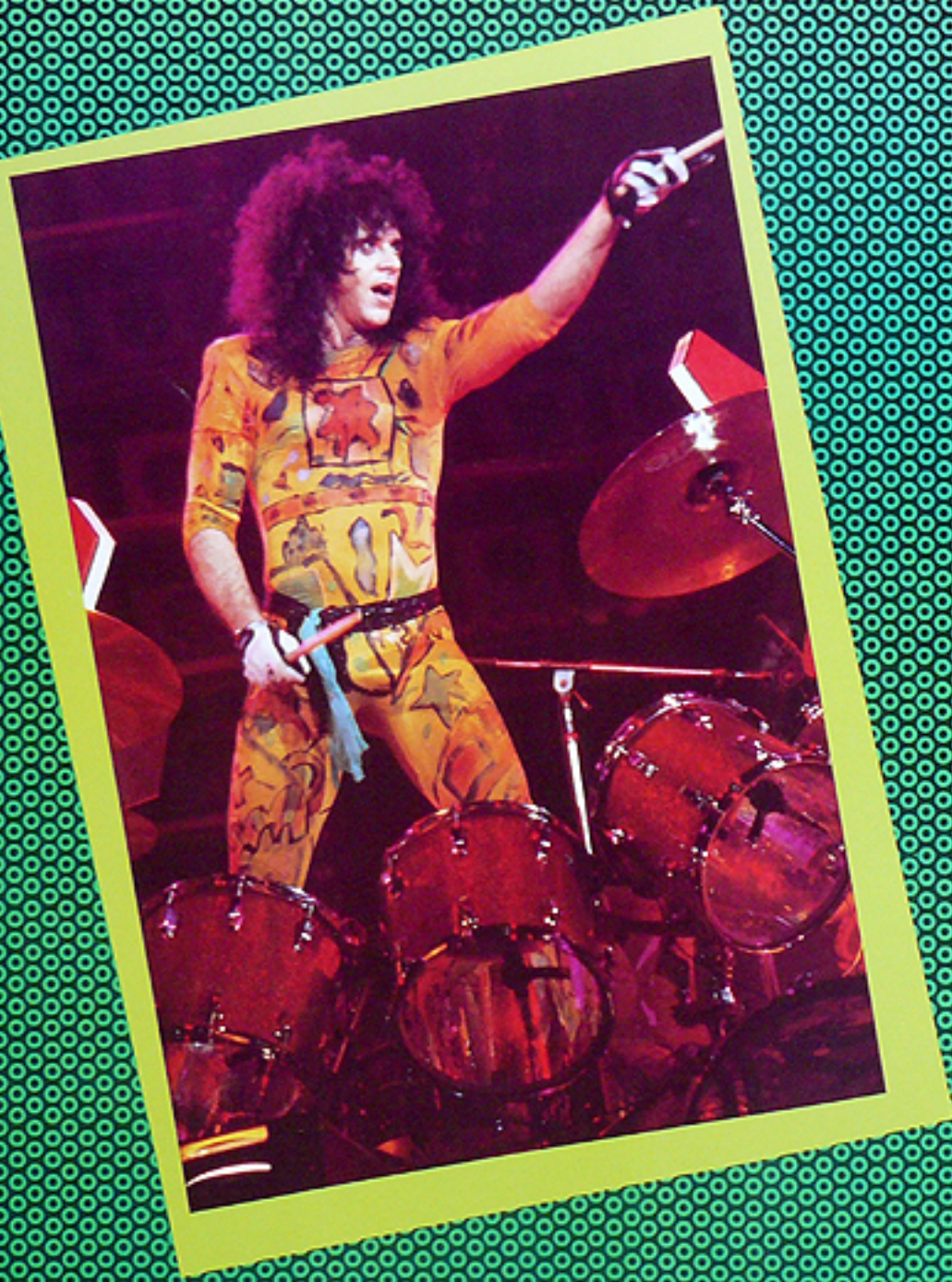
KISS

KISS

ERIC CARR

Eric Carr is the backbone of Kiss. Sitting perched high atop his kit, adding the fire and brimstone to the band's metallic attack, no one can deny that he is the finest power drummer in rock. His boundless energy and wild, yet perfectly controlled technique are a reflection of the untapped fury that rests near the heart of Kiss' world-wide appeal. For this mercurial New York native, the drums are an outlet for his aggressive stage personality. Eric Carr doesn't merely play the drums, he attacks them with a passion that borders on insanity. Cutting through the volcanic mix of the band's instrumental blitz, his drum sound adds the final touch to Kiss' killer sound.

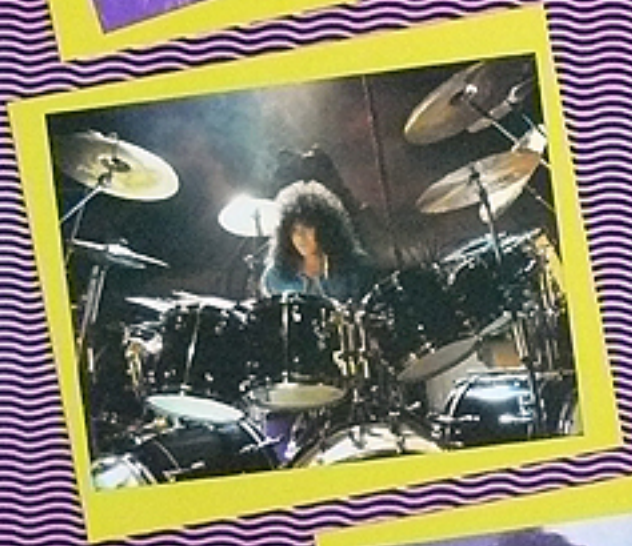
"I just go crazy on stage," he states. I don't have to psyche myself up about going on—I'm always ready. In my heart I feel like I'm the best drummer in the world, and that kind of confidence is all anyone really needs. I'm a very intense person when I play. I have no desire to change because I like being that way. Rock and roll is a very passionate type of music—especially the way Kiss plays it—and I'm passionate about rock and roll. It drives me, it controls me. It's my reason for being."



BRUCE KULICK

Bruce Kulick was born to be in Kiss. Raised in the same New York neighborhood as Paul Stanley, Gene Simmons and Eric Carr, Bruce's instant affinity to the attitude and style that is Kiss made his debut performance on *Asylum* one of the most memorable in rock history. Tall, strong and confident, Bruce's incredible six-string dexterity has added an exciting new element to Kiss' already unmatched musical presentation. The owner of 25 guitars, Bruce Kulick has managed to forge a unique and instantly recognizable sound from his battery of instruments. As anyone can tell from listening to his work on *Asylum* or watching him on stage, Bruce is one guitarist who has something special to communicate, and he's not shy about doing just that any chance he gets.

"Now that I've been on an album with Kiss, I don't want to hide in the background," he states. "I make sure that I'm an important part of the show every night. It's to the group's benefit if I'm not the mystery man who lurks in the back of the stage. It's a great feeling to have people know who I am. Before, I was just happy to be on stage and be part of what was going on. But now it's different. I've tasted what it's like to be in Kiss—the money, the fame, the women—and I like it. I want the recognition. Every night I make sure I throw a couple of hundred guitar picks into the crowd . . . and they've all got my name on them."



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KISS

ASYLUM TOUR

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Steve Habi	Stage Manager
Tony Ardizzone	Security Director
Mark Adelman	Travel Coordinator
Wayne Sharp	Assistant Tour Manager
Jeff Durling	Lighting Designer
Townsend Wessinger	Sound Engineer
Cathy Grunn	Wardrobe Manager
Rick "Buzz" Abramson	Drum Technician
David "Romeo" Bonilla	Bass Technician
Jim Linden	Guitar Technician
Pat Finland	Guitar Technician
Gary Reynolds	Rigger
Phil Humphrey	Rigger
Reinhard "Tumbel" Endrigkeit	Carpenter
Fred Fetzer	Carpenter
Curt Anthony	Pyrotechnician
Bob Hughes	Lighting Crew Chief
John Campion	Electronics Technician
Zane Palte	Lighting Technician
Tom Britt	Lighting Technician
Matt Patterson	Lighting Technician
Ed Simms	Sound Technician
Gary Kudrna	Sound Technician
Mark Jay	Sound Technician
Mark Brown	Lead Bus Driver
Vicky Brown	Bus Driver
Peter Cokinis	Lead Truck Driver
Mike Lusher	Truck Driver
Scott Lawson	Truck Driver
Jeff Weisner	Truck Driver
Rick Shinn	Truck Driver
Dana Buck	Merchandising
Bob Fratti	Merchandising
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